FACES in the NEW PLAYS and OLI



all the facets of his well known character. Admirers of Capt. Kyne's stories say that in the oleaginous embodiment of Tom Wise there is no suggestion of the keen Yankee skipper placed on the San Francisco waterfront, far from his native Thomaston, Maine. But this must have been an ingenuous theatregoer. Otherwise he would never have expected to find in the dramatic version of a novel any of the pleasure to be obtained from the original tale. To judge from the average play that comes from the pages of a novel, the adaptor, dramatist or whatever he may call himself sets out to disappoint all those who know the original work and confuse hopelessly all who are ignorant of its contents. So only the most naive playgoer would expect to find at the theatre any artistic attempt to incarnate in life the figures of a book. It is as much as the manager can accomplish to find an attractive stage personality, and hang some of the outward and visible characteristics of the figure on this actor.

mortal sorehead in the part to prove Theatre no part of that old melo-once more what an irresistible appeal frama seemed nearly so interesting as it makes to the public. Mr. Wise the prologue. Readers of plays of abuse of his young protege and then Bossu" of Bourgeoise, whether it be ness associate, upbraiding the women Daughter" or the various titles under of his family for their extravagance, which it survived for so many years only to add a large subscription to on our stage, will find that no part their charity; reproaching his busi- of it is so close and compelling in its ness manager for his inaction and then power to interest as the introduction.

its prologue, without which this style never reached the the past. Max Marcin and Samuel Woman on the Index. who might by what is good enough, but in preventing it



MEBODY'S SWEETHEART

But there is enough of this im- acted three years ago at the Empire alternately exploding with choleric about the same period, such as "Le seeking to make him his closest bust- as "The Duke's Motto" or "The Duke's praising him for having earned the while the same is true of "Belphegor"

used to on the merely external and occurrence. So there must be built in its composition.

mechanical means of his art. Expres- up when the first act begins the sion of the inner emotions of the knowledge and interest of this new set character did not seem to be his goal, of acquaintances or those already One example of this tendency is the known under new conditions. Naturface he pulls behind the letter in the ally this act as well as those that folfirst act after the qualities of low it will, except in cases or rare Marcin and Shipman evidently wanter ote as cargo have been fully ex- skill, suffer for the time being by plained by the action of the other comparison with the completed action on wet asphalt in spite of all efforts to which the spectator has already witnessed. An example of a really ab-Melodrama seems to be recovering orbing prologue in a recent play which same point of inof play scarcely seemed genuine in terest again was to be found in "The

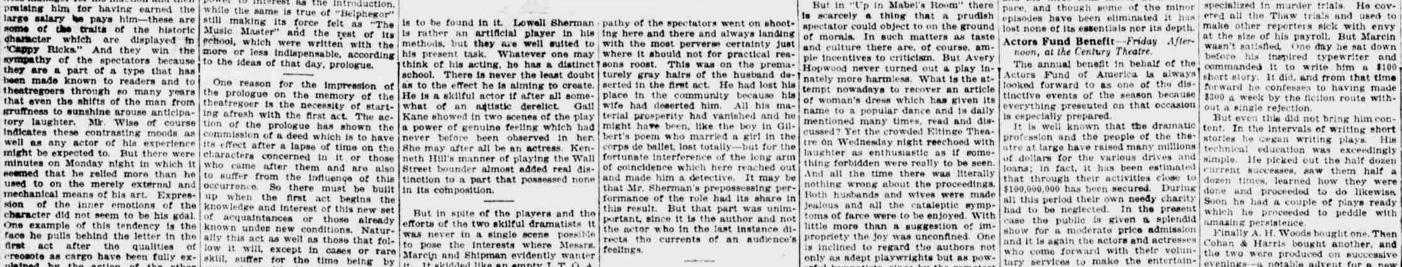
known in other circles as past per- The action of the prologue in the formances be expected to excel all new play of Messrs. Marcin and Shiptheir colleagues in the composition of man is not so absorbing as to make this kind of a play, have preceded the their task too difficult when the first four acts of "The Woman in Room 13" act opens. One reason for this is the with this old device. It is not without immediate appearance of the principal its dangers. To the lay mind the figures in this opening incident. In trouble with the prologue seems not all that follows, there is nothing more to lie in the difficulty of making it enjoyable than the frank abandonment or the authors to the claim that they from being too much better than the have written anything but meledrama. rest of the play. To our present taste So swiftly have they designed their most of the pieces that delighted action to proceed that even the incarller decades labor under the disof impatience. The actors are equally clear as to the sort of theatre they are devoting themselves to. They go at the piece, if one may describe such an artistic approach by such brusque anguage, for all the melodrama there

might be expected to. But there were characters concerned in it or those neth Hill's manner of playing the Wall fortunate interference of the long arm minutes on Monday night in which it who came after them and are also Street bounder almost added real dis- of coincidence which here reached out seemed that he relied more than he to suffer from the influence of this tinction to a part that possessed none and made him a detective. It may be

> was never in a single scene possible to pose the interests where Mesars. fir it. Plainly the authors wanted the public to sympathize with the wife. Pity for a woman is perhaps the strongest emotional hold of any play. Pity for Mary Turner kept ' the Law" alive. But nobody felt sorry for the heroine of "The Woman in Room 13." She had left one husband in Texas and when the audience next beheld her she was happy in New York with the second. No. 1 may have been a bad lot, but he seemed to love her and was certainly interested enough to try to hold on to her. When George Broadhurst tried in "The Law of the and" to show how justified a wife was for murder of a cruel spouse, he brought in a horsewhip and the head of the family laid about him as regularly in the domestic calendar as the breakfast food appeared with the virtuosity of a Simon Legree. But there was no such excuse for the errant wife

So try as the authors may the sym-





Now that authors have begun to call men and women in the modish society suggestion of evil they are able to inthey draw on the stage after the towns is no telling how far they may go. In "Up in Mabel's Room" Jimmy and Alicia Larchmont are the host and hostess of a fashionable house party. So it may soon be possible after a

furces of this school. Of course they derive from the French plays of much seen there in their original frankness

GLORIA GOODWINGLEY

they are a part of a type that has been made known to readers and to theatregoers through so many years that even the shifts of the man from gruffness to sunshine arouse anticipatory laughter. Mr. Wise of course lindicates these contrasting moods as middeates these contrasting moods as well as any actor of his experience might be expected to. But there were laughter as enthusiastic as if somelittle more than a suggestion of impropriety the joy was unconfined. One s inclined to regard the authors not

UP IN MABEL'S

But there are more interesting rapidly becoming extinct. The leading Mr. Shipman is a graduate of Cophases of the piquant farce in "Up in character is a striking study of a de- lumbia University, where he absorbed Louis Mann as the star and Samuel Mabel's Room" than the nomenclature generate voluptuary who glories in the all the "isms" and "ologies" and read Shipman and Clara Lipmann as the autof the dramatis personae. Ever since possession of ancestors who have fig-Paul Potter started A. H. Woods on used in every scandal of note for 500 dan, Strindberg, D'Annunzio, and de- to peep modestly from the lapels of the road to fortune with "The Girl years. The play created a great sen- termined to write along the same lines. Mr. Shipman's overcoat. The next from Rector's" the manager has con- sation when first prewnted in Paris. fessed to a pardonable weakness for "Les Freres Karamazoo"—at the tized "The Kreutzer Sonata" and re- financially fruitful, and Mr. Shipman Vieux Columbier

more serious intent than any that are eyes of the whole world are anxiously

Deleted as these pieces usually are of

there has been enough of the first in-

tent left to encourage those of an au-

dience awaiting suggestion as to the

time and intensity of their laughter.

But in "Up in Mabel's Room" there

only as adept playwrights but as pow-

NEW IN THE THEATRES.

Liberty Theatre.

LEO DITRÍCHSTEIN "MARQUIS de PRIOLA"

sore distress, is the production of this way knew nothing of them through tense drama, which so truly depicts the unclassic obduracy of the man-Russian life in those phases which agers. make us keenly realize the horror she Mr. Marcin, on the other hand, had is passing through, most propitious.

much of their amorous significance Russian novels, particularly those of play should drive away dull care-first Dostolevski, lack form and composi-tion, as dramatized by Jacques Copeau lic." Acting on this principle, he proand his collaborator, Jean Croue, the story of Feeder Pavlovitch Karamazov the metropolitan newspaper route. He and his three sons moves at a swife was every kind of a reporter, pace, and though some of the minor specialized in murder trials. He covepisodes have been eliminated it has ered all the Thaw trials and used to and asked us if we would accept half

everything presented on that occasion out a single rejection.

jealous and all the cataleptic symp-had to be neglected. In the present which he proceeded to peddle with case the public is given a splendid amazing persistence. show for a moderate price admission and it is again the actors and actresses Cohan & Harris bought another, and tary services to make the entertainerful hypnotists, since by the remotest

VARIETIES OF GENIUS.

of Samuel Shipman and Max Marcin. walking for motoring. Since while in the theatre to make the ac- career as an actor-manager to-mor- writing for the theatre to-day are quentance of Belle Bridgeport and row night in a translation of "Le more dissimilar in temperament and ing these prolific Marcin years? Readraigns an effete aristocracy that is ers. There all resemblance ends.

In his undergraduate days he drains- play, "Children of To-day," was also solved forthwith to do nothing here- assumed a look of abstraction and be-Particularly at this time, when the after but write plays even if he had to write them in a garret. He soon had !

RIDDLE

and pityingly fixed on Russia in her a trunkful of them, although Broad-

little faith in Ibsen and Shakespeare as Though it has been said that the limousine getters. His motto was "A welled to absorb material by way of The annual benefit in behalf of the commanded it to write him a \$100 on. We had no rent to pay and S - Actors Fund of America is always short story. It did, and from that time James Barrie had said that he would looked forward to as one of the distormand to accept any royalties on his play the confesses to having made tinctive events of the season because \$300 a week by the fiction route with- while the arrangement was in effect.

But even this did not bring him con-It is well known that the dramatic tent. In the intervals of writing short other meeting had to be called and us profession and the people of the the stories he began writing plays. His were asked to accept another cut in atre at large have raised many millions technical education was exceedingly our salaries. Marie Lohr, the star. thing forbidden were really to be seen.
And all the time there was literally nothing wrong about the proceedings.
Both husbands and wives were made all this period their own needy charity Soon he had a couple of plays ready make the public believe we had a be

Finally A. H. Woods bought one. Then who come forward with their volun- the two were produced on successive evenings -a notable advent for a new playwright. One of these, 'The House of Glass." was a success, and Mr. Marcin's journalistic career was over. The next year came "Cheating Cheaters." There is a similarity in the success and Mr. Marcin definitely gave up "The Marquis of Priola"-at the two young playwrights whose joint has collaborated on "Eyes of Youth," Liberty Theatre.

Work "The Woman in Room 18" is at "Seven Days Leave" and "The Woman the Dooth Theatre. Yet no two men in Room 12."

What was Mr. Shipman doing dur-Paul Portchester. Then there is the Marquis de Priola," by Henri Lavedan, aspirations and have come to success ing his famous dramatists, discussing Long Island R. R. in reserve and In Mr. Ditrichstein's support will aptherefore no reason to fear that the pear Brandon Tynan, Orlando Daly, man and Mr. Marcin are still very Smith and Bob Ingersoil and writing imagination of the dramatists may be what the first that the grant that the imagination of the dramatists may be what the first that the grant that the imagination of the dramatists may be what the first that the grant that the gra that's another story. Eventually "El evating a Husband" was produced with gan to consider giving up Socialism. After these productions followed an-

Mr. Shipman's outlook on the cosmos grew broader and his bankroll smaller He even took a "flier" into vaudeville and wrote some sketches for the two a day, never, however, forgetting his real ambitions and the empty trunkbesides the full ones. Then along came "Friendly Emmies," which Mr. Shipman wrote

collaboration with Aaron Hoffman and Mr. Shipman's conversation became a full of "thousands" and "diamonds" it had hitherto sparkled with lbse and isms. Here was Art rewards with the biggest hit of the decadrumor having it that Mr. Shipman royalties often amounted to 12 "

PUCK SPEAKS.

There seems to be a good deal me comradeship among actors, author and managers in England than the is in this country, and why it shows be so it is not so easy to understan-Even the late Charles Frohman de things for the actor in England the he never did here, though there is n reason to think in his particular case that he would not have done the same in this country had there been occu-

"We all get on very well together England," said J. H. Brewer, the actor who plays Lob in "Dear Brutus." The attitude of the English manager and producer toward the actor was being discussed.

"Just before the war," said M Brewer, "Mr. Frohman revived "The Little Minister' at the Duke of York's Theatre. We began very well. Then the war came and everything went to smash. London forgot the existence of the theatre. Dion Boucleault was man-aging the theatre for C. F., and be called a meeting of the actors. He told salaries. He told us that C. F., not wanting to close the theatre, as any other manager most surely would have done, wanted to give it to us to carry James Barrie had said that he would Of course we agreed with pleasure.

"Matters became so bad that anagreed at once, and so did we all "It occurred to me that we might give some extra matinees with the

idea that the announcement would success. But we could not incur an more expense. The working staff and the extra ladies and gentlemen agree! to give us the extra performances free. This pulled us up. We gare 'The Little Minister' for asventy per formances and at the end of that time there was in the fund left over after our portion of salaries was paid o er 1200 for distribution among the more bers of the company. C. F. never to ceived a penny of rent and Sir James never had any royalties. They gave everything so that the company might be kept together and manage to tile over a most distressing period in a r

lives. This is the first visit of Mr. Brewer to America and there is very attelikelihood that he will return to link land in a hurry. He had two previ propositions to come to this one to appear with Marie Temp-"Penelope," in which he had runds hit in London, and one to appear in the production of "The Brass The latter play, while a hit in the English metropolinot a success in this country. Recently Mr. Brewer has

starring in the English provinces i "A Pair of Spectacles," appearing " Benjamin Goldfinch, a role her anxious to play here.



CHRISTINE NORMAN THE CROWDED HOUR !



in " THE BIG CHANCE "